a unity in the original composition as well as in the construction of nature. No doubt this unity of order implies a connexion of forces, but a connexion arranged by an intelligent mind using the forces to effect the contemplated end. This unity carries us up to the Divine unity, of which it is a proof, and the Divine beneficence, of which it is an illustration.

It is because this order of nature has to accomplish these ends—(it is a mean and not an end)—that it is not like the classifications of science—stiff, rigid, and unbending—but easy, yielding,, and accommodating, like the manners of the man who in thoroughly polite after the highest mode, and who sometime* performs actions contrary to the rules of the mere formalist, because he acts according to the higltest rule of a mind of delicate feeling and tact. The order of nature is a varied order to suit the varied circumstances. It is an order which will not sacrifice the end in a foolish adherence to the mere means. In its seeming irregularities, it may be disregarding a lesser rule, but only to attend to the highest rule, which embraces every other. It is all-comprehensive as the canopy of heaven ; but like it too, opens as we become afraid that we are approaching its boundary.

Every eye may notice it; it presents itself in every department of nature. Take up the commonest plant—the furssе that, grows on the common, the sea-weed that clings to the rocks washed by the ocean, or the fern that springs up in the mountain glen—and you may observe in its structure, in its leaves, or pendicles, a wonderful correspondence of side to side and part to part. Let the eye travel over nature as we walk along tins cultivated fields, or the grassy slopes and valleys of our upland countries, or among the thick woods where the winds have strewn the seeds, and bush and tree of every

kind spring up,
each eager to maintain its place, and to show its separate form
and beauty—and we discover an order in every branch, and
blade, and leaf, and shade, and colour Take up a leaf or
flower, and examine it with or without the aid which art can
furnish, and observe how one edge has the same number of
notches upon it as the other edge, and what nice balancings
and counterpoises there are, and how nicely tho^ lines and dote
and shadings of colour suit each other, and recur each at
its proper place, as if all had been done by the moat exact